

Jeremy Ovenden
Tenor

HANDEL *Alcina*, Christophe Rousset / Les Talens Lyriques. La Monnaie / Dutch National Opera. Live DVD.

Jeremy Ovenden's musicianship and characterisation as Bajazet is by turns disturbing, thrilling and profoundly moving (from raw distress in 'Empio per fatti guerra' to the tenderness of his dying farewell to his daughter)...

David Vickers, Gramophone, January 2017

Jeremy Ovenden takes the lead in *Tamerlano*, whose central character is not the tyrant of the title role ... but is proud Ottoman victim, Bajazet – grandly presented here.

George Hall, BBC Music Magazine, February 2017

MOZART *Idomeneo*, René Jacobs, Freiburg Baroque. Mostly Mozart Festival, Lincoln Centre, New York.

... his warm sound and stylish delivery brought out the king's vulnerability.

Anthony Tommasini, The New York Times, 19 August 2016

HAYDN *The Seasons*, Gabrieli Consort and Players, Paul McCreech, St John's Smith Square, London

... the sheer elegance of the soprano Carolyn Sampson, the tenor Jeremy Ovenden and the bass Andrew Foster-Williams made this infectiously enjoyable.

Anna Picard, The Times, 20 June 2016

STEFFANI *Amor vien dal destino*, Berlin Staatsoper, Rene Jacobs.

As the self-obsessed Enea, Jeremy Ovenden delivers beautiful, lyrical tenor lines.

Shirley Apheron, Financial Times, 28 April 2016

Jeremy Ovenden was equally agile as Aeneas, especially in the two characters' duelling duet right before the interval.

Carlos Maria Solare, Opera, September 2016

HAYDN *Creation*, Handel and Haydn Society of Boston, Harry Christophers. Live concert and recorded for CD.

The soloists Sarah Tynan, Jeremy Ovenden and Matthew Brook each found an ideal balance between humor and profundity.

David Allen, New York Times, 22 May, 2015

... it's an exceptional account of the oratorio from all points of view. ... what is wholly exceptional is the diction of both the soloists and the choir. ... Jeremy Ovenden's tenor offers bold attack and vitality in the tone itself; he shapes Haydn's lines with imagination and grace.

**** *George Hall, BBC Music Magazine, February 2016*

HANDEL *L'Allegro, il Penseroso ed il Moderato*, Gabrieli Consort & Players, Paul McCreech, Signum Records

...tenor Jeremy Ovenden superb in both diction and projection...

**** EDITOR'S CHOICE *Brian Robins, Early Music Today, September-November, 2015*

With the lion's share of the music, Jeremy Ovenden sings with rounded, mellifluous tone and audible delight in Milton's imagery, whether in an impish 'laughing' aria...the mock-pompous 'I'll to the well-trod stage anon' or...a tenderly restrained 'Let me wander not unseen'.

Richard Wigmore, Gramophone, June, 2015

Jeremy Ovenden's half-spoken, cheerful tenor...A glorious recording: I cannot recommend it too highly.

Nicholas Kenyon, The Observer, 24 May, 2015

...the soloists are choice...tenor Jeremy Ovenden brings his words to life.

George Hall, BBC Music Magazine, July 2015

HANDEL *Tamerlano*, Christophe Rousset, Les Talens Lyriques at la Monnaie, Brussels

Jeremy Ovenden was magnetic as the wild-haired, raging Bajazet, mixing fury with the tenderest tones for his scenes with Asteria. His death-scene was a devastating blend of conflicting affects...

*****Robert Thicknesse, Opera Today, March, 2015*

BRITTEN *War Requiem*, Het Gelders Orkest, Antonello Manacorda

De Britse tenor Jeremy Ovenden schoot meteen raak met "What passing bells for these who die as cattle"...

The British tenor Jeremy Ovenden immediately hit the bull's eye with "What passing bells for these who die as cattle"...

Peter van der Lint, Trouw, 22 September, 2014

Twee heerlijke solisten, tenor Jeremy Ovenden en bariton Thomas Oliemans...

The two terrific soloists Jeremy Ovenden and Thomas Oliemans...

Maarten-Jan Dongelmans, De Gelderlander, 22 September, 2014

MONTEVERDI *L'incoronazione di Poppea*, Opéra National de Paris

Mr Ovenden's sleek and flexible tenor sounded idiomatically at ease in the runs and ornaments. In his duet with Lucano (the tenor Valerio Contaldo) there was boyish energy...

Corinna da Fonseca-Wollheim, New York Times, 29 June, 2014

...the assured Nerone of Jeremy Ovenden, validating Alessandrini's decision to assign this central role to a tenor rather than a mezzo.

Nicolas Blanmont, Opera, September, 2014

HANDEL *La Resurrezione*, le Cercle de l'Harmonie

En particulier...Jeremy Ovenden sutilmente lírico.

In particular...Jeremy Ovenden subtly lyrical.

Juan Ángel Vela del Campo, El País, 7 March, 2014

Le brillant tenor Jeremy Ovenden...Sa voix, émouvante et rassurante à la fois, maîtrisait magnifiquement toutes les coloratures...un des plus talentueux tenors heandeliens d'aujourd'hui

The brilliant tenor Jeremy Ovenden...His voice, moving and reassuring at the same time, beautifully mastered all coloratura...his perfect voice projection...one of the most talented Handel tenors today.

Vesna Gerintes, bachtrack, 1 April, 2014

HAYDN *The Creation*, London Symphony Orchestra, Richard Egarr

All three vocal soloists made distinctive contributions...Jeremy Ovenden's tenor Uriel was engagingly fluent...the knowing pause he inserted into his final recitative about the Garden of Eden was as good a moment of interpretative detail as any throughout the evening.
Martin Kettle, The Guardian, 14 January, 2014

HANDEL *Messiah*, Academy of Ancient Music, Bernard Labadie

Jeremy Ovenden's focused tenor showed measured precision.
George Hall, The Guardian, 18 December, 2013

MOZART *La Finta Giardiniera*, Freiburg Baroque Orchestra, René Jacobs, Harmonia Mundi recording

Her count, Jeremy Ovenden, combines an elegant, mellifluous tenor with evident comic flair, not the least in his witty 'catalogue' aria boasting of his noble lineage.
Richard Wigmore, Gramophone, November, 2012

...and Jeremy Ovenden's light tenor and verbal acuity serve nicely for the capricious Count Belfiore.

George Loomis, Opera, February, 2013

VIVALDI, PERGOLESI, etc *L'Olympiade*, Venice Baroque Orchestra, Andrea Marcon. Queen Elizabeth Hall, London

A concoction of this sort is more than usually dependent on the performers...English tenor, Jeremy Ovenden, Greek Counter-tenor, Nicolas Spanos, French mezzo, Delphine Galou and Spanish soprano Ruth Rosique were all impressive.

Martin Kettle, The Guardian, 30 May, 2012

SZYMANOWSKI *Symphony No 3*, LPO, Jurowski, Royal Festival Hall

Jeremy Ovenden was the lyrical soloist.
Richard Fairman, The Financial Times, 28 February, 2012

CAVALLI *Ercole amante*, Netherlands Opera, Ivor Bolton, DVD

...Jeremy Ovenden, who sings him (Hyllo) most movingly.
Carlos Maria Solare, Opera, October, 2011

MOZART *An Italian Journey*, OAE, Jonathan Cohen, Signum Classics recording

Ovenden's singing and characterisations are always satisfying, whether it is the ardently heroic Don Ottavio ("Il mio tesoro"), the *Sturm und Drang* angst of Agenore ("Sol può dir") or the turbulent predicament of Idomeneo ("Fuor del mar"...his declamatory coloratura is superb). ...Ferrando's two most popular arias, which are sung lithely and played beautifully...this recital is intelligent and refreshing.

David Vickers, Gramophone, October, 2011

An English tenor currently of high standing in leading European musical venues, Jeremy Ovenden has planned his richly rewarding Mozart arias disc as a double tribute – to the composer of whose roles he has become a notable performer and to Italy...it's a fiercely taxing selection...requiring by turns agility in florid passagework...smoothly sustained lyricism across a wide compass and...characterful articulation of detail. In technical terms, and particularly in his outstandingly idiomatic Italian enunciation, Ovenden proves a complete master of his chosen repertoire...I have only admiration.

Max Loppert, BBC Music magazine, October, 2011

The fine tenor Jeremy Ovenden, who has sung most of the major Mozart roles all over Europe, sings with an engaging commitment to these joyous creations...a delightful selection.

Stephen Pritchard, The Observer, 17 July, 2011

Ovenden's attractive, bright tenor...his rhythm, diction and easy flexibility of voice are exemplary.

David Cairns, The Sunday Times, 10 July, 2011

HAYDN *The Seasons*, LSO, Sir Colin Davis, Barbican Centre, London, LSO Live recording

Jeremy Ovenden...is especially good in Haydn's marvelous evocations of the summer dawn and the midday heat.

Richard Wigmore, Gramophone, September, 2011

Davis also has a fine cast of soloists. Jeremy Ovenden as Lucas reminds one with his flexibility and lovely open sound of Philip Langridge (there can be little higher praise);

Piers Burton-Page, International Record Review, July/August, 2011

...Jeremy Ovenden's eager, eloquent tenor...

George Hall, BBC Music magazine, August, 2011

HAYDN *The Seasons*, LSO, Sir Colin Davis, Barbican Centre, London

In this monument to the Enlightenment, enlightenment began with the choice of soloists. Miah Persson, Jeremy Ovenden and Andrew Foster-Williams each had their own timbre, but stayed united in expressive clarity through the thickets of the German text, adapted from James Thomson's pastoral blockbuster. Foster-Williams' force and authority rang through the hall as the bluff ploughman Simon....And Ovenden proved a tenor for all seasons.

Geoff Brown, The Times, June 30, 2010

HANDEL *Alcina*, La Scala, Milan

Jeremy Ovenden, che ricordavamo grande interprete britteniano e che abbiamo ritrovato qui superbo tenore di mezzo carattere. Voce agile ben proiettata sicure nelle agilità: il cantante britannico ha saputo ricreare il suo personaggio.

Jeremy Ovenden, who we remember as a wonderful Britten interpreter, here we found a superb character tenor. The voice is agile and well projected and secure in the agility. The British tenor knows how to recreate his role.

Marco Cabrino, Opera Lirica

MOZART, *Don Giovanni*, La Scala, Milan

Jeremy Ovenden è un Don Ottavio dalla voce corretto, soprattutto nelle agilità, affrontate con sicurezza. Ottimo la dizione.

Jeremy Ovenden is a Don Ottavio with the correct style, especially in the agility which is sung with a solid technique. Excellent diction.

Francesco Rapaccioni, Teatro.org

MOZART *Così fan tutte*, Aix-en-Provence

...le magnifique tenor Jeremy Ovenden formé a l'art du Nicolai Gedda, et qoi promet un beau Tamino..

... the magnificent tenor Jeremy Ovenden, schooled in the art of Nicolai Gedda and promising a great Tamino...

Le Figaro

Servis par d'excellentes voix d'ou émergent a haut niveau la prestation du tenor Jeremy Ovenden en Ferrando, a la voix caressante dans la tendresse, capable de dureté dans la colère, toujours intelligent.

Served by excellent voices, out of which emerges at the highest level, the contribution of tenor Jeremy Ovenden, a caressing voice of tenderness, capable of hardness in it's anger and always intelligent.

L'Opera

VIVALDI *La Fida Ninfa*, Paris

Jeremy Ovenden has a beautiful legato and a beautiful mastery of mixed voice. His *Deh! Ti Pièga* is superb.

Alain Zurcher, L'Atelier du Chanteur

HANDEL *Semele*, Edinburgh

This was gourmet stuff. The Jupiter, Jeremy Ovenden, proved a match for Milne's brilliance; he had the right lightness of tone and mobility...and *I Must With Speed Amuse Her* flashed and crackled with glittering fioriture, followed by the famous *Where'er You Walk*, pure, classical, poised.

Raymond Monelle, Opera magazine

Jeremy Ovenden's Jupiter is another tour de force. The wonderfully refined line of his *Where'er You Walk*, and fabulously clean and impressive coloratura of the aria *I Must with Speed Amuse Her*, are only examples of his flawless and stylish singing.

Frank Carroll, Sunday Times

Jeremy Ovenden must be one of the few modern singers who can encompass the prodigious virtuosity of the Act 2 air, *I Must With Speed Amuse Her*, and then touch the heart with the chaste lyricism of *Where'er You Walk*.

Raymond Monelle, The Independent

...an intelligent, highly competent singer...his line, power and coloratura were all excellent...

The Opera Critic

Jeremy Ovenden's Jupiter is faultlessly stylish...*Where'er You Walk* is the centre of a half-hour stretch of unsurpassed music that generates a magical degree of sensual bliss and erotic tension.

Robert Thicknesse, The Times

Jeremy Ovenden, who was allowed to roll about on the ground as Jupiter in priapic agony, had an appropriate touch of Rory Bremner's Oliver Letwin and was impressively funny and strange. He also sang impeccably.

Helen Elsom, Concertonet.com

MOZART *Così fan tutte*, Copenhagen

Jeremy Ovenden sings the tenor part of Ferrando so very lyrically and wonderfully.

Politikien

BACH *Christmas Oratorio*, Jerusalem

Jeremy Ovenden, whose soft, clear and endearing tenor, fulfilled all one's expectations...

Jerusalem Post

HANDEL *Solomon*, New York

Jeremy Ovenden's rounded tenor gave Zadok's music an appealing warmth.

Alan Kozinn, The New York Times